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Outreach and Advocacy during Economic Recession

Editor's Note

Having worked with the Society of Mississippi Archivists in various capacities for the last few years, it was an honor to be selected to serve as the new editor of *The Primary Source* online journal. *The Primary Source* has been an avenue of sharing ideas, innovations, and strategies for fellow professionals throughout the state of Mississippi and beyond. Although we all work in different repositories of various sizes and missions, we are all entrusted with the invaluable goal of preserving memory and sharing that memory with others.

This issue's articles focus on the struggle we are all facing in the archival profession, shrinking budgets in the face of retaining or increasing outreach and advocacy. How have institutions dealt with ever decreasing resources while still fulfilling our obligation to share our holdings with researchers and our communities? What innovative ways have archivists been able to utilize partnerships to promote their institutions? How do you plan events with no money? How can we advocate for our profession in such difficult economic times? The following articles touch on aspects of all of these vital questions.

No matter what the institution, marketing and advocacy are more important than ever with organizations fighting for a smaller pot of funds from which to pull. Some have decided to use digitization as a form of outreach while others created inventive and entertaining programs to teach the public about archival repositories in their area. The hope is that by reading about how other organizations have either succeeded or failed, we too may learn ways to incorporate or transform the services we provide as a way to adapt to our current financial situations.

I look forward to continuing the exceptional record that those before me forged for *The Primary Source*. Thank you for this opportunity.

Enjoy,

Mona K. Vance
Editor

Mona K. Vance is the Archivist for the Local History Department at the Columbus-Lowndes Public Library in Columbus, Mississippi. She received her BS in Communications from Mississippi University for Women before earning her masters in History from the University of North Carolina Wilmington. In 2008, she won the Glover Moore Prize from the Mississippi Historical Society for her thesis "Fighting the Wave of Change: Cultural Transformation and Coeducation at Mississippi University for Women, 1884-1982". She currently serves as Vice-President and Editor of *The Primary Source* Journal for the Society of Mississippi Archivists as well as President of the Columbus-Lowndes Historical Society.

Archival Vaudeville: Rethinking Outreach with Collaborative Programming

Jennie Benford, University/Heinz Archivist at Carnegie Mellon University, and Rachel Grove Rohrbaugh, Archivist and Public Services Librarian, Chatham University

When a group of archivists in Pittsburgh started meeting for happy hours, talk inevitably turned to the great things we were working on and how we wished more people knew about the archives found in our city. Comparing notes quickly turned to making plans for a public program that would allow local archivists to introduce themselves and their repositories to an audience beyond the circled wagons of our profession. In planning for this event, several decisions were made at a theoretical level that had real impact on the structure and success of the program. The loose formula created by the program planners could be adapted by other archives who wish to expand the reach of their repository but who have neither the funding for outreach nor a large enough staff to undertake such a program on their own.

Format and Theory behind the Program

Initial ideas within the group included bringing in guest speakers or hosting a panel discussion. With two universities in the city that provide coursework in archives (Duquesne University and the University of Pittsburgh) we quickly decided such traditional programs were already taken care of. We decided that our less structured, unaffiliated status could be an asset and we looked instead for unconventional approaches to an archival presentation that could be undertaken by an informal group of professionals. We thus decided that, whatever we did, our event would be less didactic and more celebratory. Also, it was important to us that we present a variety of topics and media, indicative of the range of items and issues we all have come across as archivists. With these goals in mind, we set about creating our program.

Considering formats that would allow for fun and variety, we found inspiration in vaudeville theater. A fast paced set of multimedia presentations, short and unique enough to leave the audience wanting more, would allow for the style and breadth we hoped to achieve. The larger theory behind the format of the program was that talking about archives would organically introduce archival issues such as preservation, accessioning, description, and access. Instead of presenting a general overview of our holdings and the services we offer, we tried to impart the sense of fascination found in the items and stories that have surfaced in our archives. This meant keeping the presentations short (generally around ten minutes) and focused on specific collections—particularly collections that we felt were underappreciated. Although we eventually decided to call the event *Unbeknownst Pittsburgh!*, everyone involved referred to it as "the Archival Cabaret"—a nickname that captured the essence of the program.

Variety was easy to come by in part because our definition of colleague was relatively broad. In organizing the initial happy hours, we cast a wide net, including educators, conservators, curators, registrars, and other professionals who work with archives and archivists. By inviting these colleagues to participate in *Unbeknownst Pittsburgh*, we were able to include repositories that challenged our audience to expand their understanding of what (and where) an archive can be. Our happy hour group boasts employees of university archives large and small, a regional history center, a major art museum, an historic cemetery, a national heritage area, several religious archives, and a house museum. The program ended up being a similar mixture of the expected and

the unexpected.

While the variety of collaborators gave us more repositories to draw from, it also made it easier to feature an assortment of items and formats throughout the evening. In the eight presentations that made up the program we managed to highlight an incredible range of formats, including photographs, documents, architectural plans, postcards, music, film, and artifacts. In one talk alone, archivists from the Andy Warhol Museum discussed an unusual time capsule cataloging project that found them working with artwork, movie posters, business records, band demo tapes, correspondence, comic books, pornography, and food. Two archives even included content in their presentations from outside their physical collections. The presentation from the Homewood Cemetery Archives on the relationship between a choir girl and her wealthy benefactor was accompanied by a 78 Victrola recording of the mezzo-soprano loaned by the husband of another program participant. The archivist at Chatham University convinced the university's small traveling choir to give a live performance of a traditional college song following her presentation on the school's annual song contest. Both of these aural additions helped bring the archival collections to life.

Creating our program as a celebration of the variety of archival materials in Pittsburgh made for an entertaining evening but not at the expense of our actual agenda items of outreach and education. Trusting that our focus on archival collections and items would be naturally educational, we were able to move humor and entertainment to the forefront. We planned our program for a Friday evening and made sure that first and foremost we put on a good show. Subjects ran the gamut from the strange (photographs of Carnegie Tech Building Bureau men in togas and knee socks) to the serious (a bitter feud between Frank Lloyd Wright and a young contemporary), but the theme running through all the presentations was a celebration of what makes Pittsburgh archives extraordinary.

Implementation

The most common excuses we as archivists often give for not doing more in the way of public relations and outreach is the lack of both staff time and money. *Unbeknownst Pittsburgh!* successfully tackled both of these problems in creative ways.

Because the workload was distributed amongst several institutions and individuals, no one was overwhelmed by the preparations. Many of the participants work alone or on very small staffs and would never have been able to pull off such a large event without the help of the group. An e-mail distribution list, initially utilized to get the word out about those early happy hours, allowed everyone, even archivists with minimal time for face to face meetings, to contribute.

Invisible to our audience was the lack of any sort of budget for the program. Considering that the event quickly grew out of informal happy hours, there was no grant or departmental support. When it was not being referred to as "the Archival Cabaret," *Unbeknownst Pittsburgh!* was called "the Show in the Barn." It was a DIY project in which everyone pitched in what they could. Carnegie Mellon University provided a free space, free access to AV equipment, and even free parking in their garage. As an added benefit, the university is easily accessible from points throughout the city via public transit and provided a huge potential audience of young people and academics. Archivists from the Hunt Botanical Library and the Science and Engineering Institute declined to give presentations but instead provided technical support using the equipment already in the auditorium. Those archivists who did not have access to technology were assisted by those who did. While the project was a series of separate presentations, the result was a group effort.

Lack of a budget had little impact on publicity. This was due largely to the wonders of e-mail, the Internet, and a few well-placed personal connections. A Facebook page for the event circulated among members with everyone adding friends from their own accounts who might have an interest in this kind of program. A local events blog, I Heart Pittsburgh, listed the event, a suggestion that served as an endorsement to a young professional crowd that may not think of archives as Friday night fare (<http://iheartpgh.com/2009/02/05/telling-untold-ales-unbeknownst-pittsburgh/>). Several participants contacted members of the local press who had previously done research in their archives. While it would not exactly qualify as calling in a favor, positive experiences reporters had in the past with some of the participating archives went a long way towards convincing them that a write-up about *Unbeknownst Pittsburgh!* could be a nice scoop. Links to the write-ups were circulated by e-mail the day of the event. Even the more traditional methods of advertising, such as posters and invitations, were all sent via e-mail. While getting the word out was crucial to the success of the program, none of the advertising would have been effective if there was not a latent interest in Pittsburgh about history and archives. Our desire to reach a wide audience with our advertising was a bet on our part that Pittsburghers want to know more about who we are and what we do.

All told, we managed to spend less than fifty dollars on the entire evening. Thirty-five of that went towards the printing of the programs, and a negligible sum (reimbursed from fine money) was spent on homemade treats for the choir that performed.

Success

Several unofficial benchmarks measured the success of the evening. First, the initial advertising we undertook generated more—the I Heart Pittsburgh listing brought about a mention on a local radio station, the Facebook page was widely distributed beyond our initial set of friends, and rumor has it that a local weatherman mentioned the program at the end of a 5:00 pm news broadcast. Second, the auditorium used for the event has a seating capacity of 147. An official count was not taken, but all seats were full and people sat on steps and in the aisles. Perhaps the biggest measure of our success was that, in looking out into the audience, none of the participants recognized everyone. The idea of the program and the manner in which we advertised it appealed to a wide range of people. Our guess that what we found to be interesting would be interesting to others was accurate.

In the months since the event took place, we have continued to receive positive feedback. Several participants were contacted by audience members interested in volunteering or interning. Many commented that they had no idea some of the smaller institutions existed and have asked when the next program will take place.

Conclusions

Unbeknownst Pittsburgh! proved that outreach and programming need not be tedious nor expensive when archivists work together and think outside the box. We are employed by repositories with diverse missions and constituents, but we share the notion that archives and the stories within them deserve to be celebrated and enjoyed by a vast audience. By respecting the intelligence of the audience we hoped to reach, we were able to present a program that focused on fun but delivered some basic lessons in who we are and what we do. And our guess about both the intelligence and interest level of Pittsburgh paid off in that we played to a full house. Using the resources we each had at our disposal, we were able to give a whole new audience entrée into our collections. In the end, we found that collaboration, digital communications, and a certain amount of humor and audacity can make reality out of the seemingly impossible.

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Rachel Grove Rohrbaugh has been the Archivist and Public Services Librarian at Chatham University since 2008. She holds a BA in Art History from the University of Delaware and an MLIS with a specialization in Archival Studies from the University of Pittsburgh.

Expanding Outreach in Lean Times

Jennifer Kinniff, Public Services and Outreach Librarian, Special Collections Research Center, George Washington University

With the economic downturn forcing archival repositories and special collections departments to pare down budgets and staff, institutions sometimes view outreach, publicity, and marketing as luxuries. At the Special Collections Research Center (SCRC) of George Washington University's Gelman Library, we consider these activities part of our core tasks. Our mission statement declares we will "collect, preserve, and *make accessible* primary resources and rare or unique materials." (1) Fulfilling this third objective requires more than just processing collections and opening the reading room, however. In our view, it requires a sustained and vigorous program of outreach through the Web, events, exhibits, and instruction, all of which help our target audiences get to know our collections, our institution, and the myriad ways in which we can enrich their research and their lives.

Since the SCRC's staff time is already stretched thin trying to meet our processing, collection development, and reference responsibilities, the temptation exists to maintain the status quo when it comes to outreach by simply repeating the same activities each year. Further, while outreach does draw attention and users to the SCRC, its tangible, bottom line benefits can be difficult to quantify, making it hard to justify the cost of new initiatives. However, maintaining the status quo has its own dangers when it comes to outreach. As other departments of the library and the university reach out to students, staff, and the community in increasingly creative ways (for example, our university recently launched its own YouTube and Flickr accounts), the SCRC also needs to find new ways of engaging patrons in order to keep our services relevant and accessible.

So how, then, can we balance the need for innovation and creativity in outreach with limited staff time and resources? The SCRC has continued to offer our usual outreach activities of classroom instruction, tours, exhibits, and press releases, while limiting expenditures on certain forms of outreach like printed materials, paid advertising, and brochures. In addition, the SCRC has found that two strategies in particular are enhancing our outreach efforts in inexpensive ways that do not require a tremendous commitment of staff time. The first is to find partners, both on and off campus, with common interests and develop events and exhibits that complement their initiatives and bring a new audience to the SCRC. The second is an increased focus on posting collection information online and experimenting with Web 2.0 projects, which we hope will dramatically expand exposure to our collections.

Partnerships

Seizing on several opportunities for partnerships over the past year has helped the SCRC to broaden its exposure on campus and beyond. Some of our more creative activities have come as a result of partnerships with Washington-area poets whose papers are housed in our Washington Writers' Archive. Washington's poetry scene is alive and vibrant, with readings nearly every night around the city where poets whose papers we have collected continue to perform. The SCRC sponsored two different poetry readings this year. The first featured six poets, each accompanied by musicians of their choice; the second was a combination poetry reading/book release party for two poets.

Both events were advertised outside the university community by the poets themselves, and within

the university by the SCRC. The mix of individuals attracted by this approach was quite different from events we sponsor on our own, and the poets were also able to reach a different audience through our publicity. Further, the featured poets discussed what their contributions to the Washington Writers' Archive meant to them and offered suggestions for other poets in attendance on contributing materials, which we hope will result in more donations from the poetry community. Such events increase awareness of our holdings and offer patrons a new and different way in which to interact with materials. We are currently working on a new initiative with a local poet: hosting a production of one of his plays in a campus theater in the spring.

The SCRC took advantage of another new opportunity for collaboration this year when the English Department hosted Pulitzer Prize winning author Edward P. Jones as a visiting professor of contemporary English literature. Jones' fiction has explored slavery in Virginia (*The Known World*) and African-American life in Washington, DC (*Lost in the City* and *All Aunt Hagar's Children*). In conjunction with his visit, the English Department planning committee asked the SCRC to create an exhibit illustrating themes in Jones' work using our extensive collection of Washingtoniana. Two doctoral students volunteered to curate the exhibit, and they did the bulk of the research, item selection, and writing for the exhibit. Their understanding of and enthusiasm for Jones' work were effective complements to our knowledge of the collections and exhibit development experience, and together we created an exhibit that was scholarly in its analysis and appealing in its visual presentation. The English Department publicized the exhibit through its departmental blog and listserv. They also hosted a reception for the exhibit opening, where we networked with professors that had not previously been aware of our collections. A reporter from a prominent local paper was present, taking notes and photos for an upcoming news article on Jones. This project raised the profile of the SCRC in a way that would not have been possible without the English Department's involvement.

The SCRC's participation in the university's major annual events for parents and alumni also demonstrates how joining an existing event can raise your profile with minimal cost. GW's Office of Community Relations sponsors a block party every year during Parents' Weekend, where local businesses and university offices can request a table for promoting their office and/or services. The SCRC houses both the University Archives and collections documenting the university's surrounding neighborhood. For this event, we created exhibit panels on neighborhood history, placed reproductions of images of historic buildings and long-ago residents on our table, and offered a "Did You Know?" handout on neighborhood trivia. The exhibit proved popular with neighbors, parents, students, and university staff, many of whom learned that day that Special Collections houses materials relating to the neighborhood and that we are open to the public (unlike the rest of the library). Costs for the SCRC were minimal-just staff time to create the exhibit (which does not need to be recreated every year) and to staff the table. The SCRC plans to expand our involvement in Parents' Weekend this year by hosting a scavenger hunt for students and parents, where they will answer questions by following clues that lead to campus landmarks (and that contain a little university history, courtesy of the University Archives). The first group to return with correct answers will receive a gift card to a local restaurant-our only expense for an event that will raise awareness of our University Archives collections. While we still serve as the sole creator of certain events and exhibits, the past year has shown us that collaboration is a ticket to finding a more diverse audience and developing partnerships that will continue to be mutually beneficial.

Web 2.0 Initiatives

In seeking to further expand outreach, the SCRC has taken an open-minded, experimental approach to incorporating Web 2.0 technologies. Our hope is that in our dabbling, we will hit upon

products or formats that are easy to use and that strike a chord with our patrons, meriting additional time investment.

Simple as it may be in the increasingly complex universe of Web 2.0 tools, we have found our blog to be one of the more effective ways of disseminating information to a broad audience. One new feature we have added is "Light of Day", a special series of blog posts authored by our student workers. In these posts, they share some of the more unusual things they have discovered while working in Special Collections or aspects of their work that they particularly enjoy. (2) We have been delighted with the students' contributions—they are experts on the medium, and write with a light tone and humor that make the archives seem accessible and fun. The "Light of Day" features have drawn interest from the senior library administration as well as the media relations department on campus, which confirms for us that our investment in regular student posts is a good one.

With our Flickr pilot project, we once again employed our strategy of tying our efforts to other campus initiatives. We uploaded a set of photos documenting the student takeover of a campus building in 1969, which complements a photography exhibit on student protest that will soon open in the university art gallery. We will be cross-promoting the Flickr set and the art exhibition with the gallery. For subsequent image sets on Flickr, we plan to work with professors to identify sets of images that their classes could use in their research or assignments. This would bring more visitors to the site and could provide us with a set of quality posted comments that would enhance the viewing experience for other patrons.

The SCRC also recently completed a project using LibGuides, the Web 2.0 content management tool that is gaining popularity among academic libraries. The non-Special Collections librarians have created LibGuides that help students find resources on everything from International Relations to Dance. Until this year, however, Special Collections resources were rarely included in these guides. The SCRC evaluated all of the existing guides and worked with the guide authors to incorporate information on relevant SCRC materials. (3) In doing so, we made progress on breaking down the "information silos" that often separate Special Collections materials from the library's circulating materials and online databases that cover the same subject matter. We consider this outreach, because it extends our presence into a new realm of the library's website and reaches a set of library patrons that might not have explored Special Collections without the hints provided in the LibGuides. Our blog, Flickr account, and LibGuides are three of the Web 2.0 technologies that have earned a long-term investment of time from the SCRC staff through their demonstrated popularity and relative ease of implementation.

It is worth noting that even in our Web 2.0 initiatives, the SCRC's outreach efforts benefited from working with partners or non-traditional contributors like student workers to stretch beyond our usual activities. This requires openness to unfamiliar new opportunities that cross our path, and a willingness to test new waters and risk failure. Our recent outreach experiences have demonstrated, though, that major investments of time and money are not always needed for success. Sometimes just a little extra effort can yield a wealth of positive results.

Notes

1. The full mission statement is available at <http://www.gelman.gwu.edu/collections/SCRC>.

2. For an example of a recent post, see: <http://www.gelman.gwu.edu/collections/SCRC/current-events/light-of-day-what-i-did-on-my-summer-vacation-by-dave>.

3. For an example, see our Dance LibGuide's "Archival Research" section at:<http://libguides.gwu.edu/content.php?pid=16865&sid=113717>.

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Collaboration for Promotional Success: The *Western Writers Series Digital Editions* at Boise State University

Erin Passehl, Librarian/Archivist and Assistant Professor, Albertsons Library Special Collections, Boise State University

Introduction

In the fall of 2008, Boise State University Special Collections published its first online digital collection entitled *Western Writers Series Digital Editions* (1), a selection of titles from the Boise State University Western Writers Series. Published at Boise State University since 1972, volumes in the Western Writers Series provide brief, authoritative introductions to writers and classic texts of the American West. The impetus behind digitizing 23 of the 172 titles was to make accessible the out-of-print booklets that the editors still receive purchasing requests for, as well as showcase one of Boise State University's unique publications. With the booklets at 50-60 pages each, it was an inexpensive digitization project to undertake. To achieve this, Boise State University Albertsons Library formed a partnership with the university's English Department to digitize the out-of-print editions and later made them available using CONTENTdm, the content management system hosted by the Special Collections department. Once the project was completed, discussion commenced regarding how to best promote the new digital collection both on and off-campus. This paper describes the collaboration between Special Collections, departments on campus, and within the community to successfully promote the *Western Writers Series Digital Editions*.

Promotion of *Western Writers Series Digital Editions*

Earlier this year, a post on the academic blog "In the Library with the Lead Pipe" suggested using different terminology to communicate what libraries do, including a call for terms to replace "outreach" altogether. (2) A review of the literature surrounding public outreach in archives and special collections reveals that it lacks both scholarship and consensus: the given definitions are not satisfactory and are used interchangeably with words like marketing and promotion. (3) For purposes of this article, the term "outreach" includes all promotional and marketing activities that librarians and archivists undertook to spread the word about the *Western Writers Series Digital Editions*.

By the time the project was undertaken, budget considerations were a great concern within the library. To combat the budget crisis, the library implemented a number of small, inexpensive ideas to promote the launch and use of the *Western Writers Series Digital Editions*, including the creation of OCLC records, printed materials, a physical exhibit, a public reading in the community, and many other web and non-web based tools.

Going Live

Since the Albertsons Library Digital Collections web site was not yet functional, the committee created a separate homepage for the *Western Writers Series Digital Editions*. The homepage acted as a portal to the digital collection and linked to the Western Writers Series web site and series catalog. It also provided a list of the newly created OCLC records for each of booklets, which included the individual permanent URL. This list allowed other libraries to quickly access the records and add them to their OPACs, thereby increasing access to the digital collection. (4)

Printed materials

After the project had a permanent home on the web, the library produced promotional materials and announcements about the Western Writers Series Digital Editions. The committee discussed different types of promotion and marketing materials and decided upon several formats targeted to different audience demographics. The campus print shop designed and printed a 4x9 inch, two-sided color brochure that provided information about the *Western Writers Series Digital Editions*, including the URL and contact information for both the Special Collections department and the Western Writers Series. Another inexpensive decision used to promote the digital collection was MOO mini cards, which are two-sided cards that are one-third of the size of typical business cards. (5) The front featured a slice of a series' cover, while the back included the name of the project and the URL. Both of these products could be used to attract users both at the university and when distributed at conferences and other related events.

A Physical Exhibit

In addition to hosting the digital collection and preserving the original copies of the series, the Special Collections department holds most of the editorial records of the Western Writers Series. The record group includes correspondence between the editors and authors, published materials, and the series framework. The collection also contains the original artwork from a smattering of the booklet covers by the artist Arny Skov. The Special Collections department felt that it was important to diffuse the perception that "the materials on the web are completely different from those in the reading room." (6) Archivists mounted an exhibit that tied together the physical records of the series, the published booklets and the digital collection at the time of other promotional materials being released to the public.

Faculty Collaboration and the Public Reading at The Cabin

While the brochures, business cards, and exhibit were all more traditional means of promoting the digital collection, the team also discussed other methods of outreach beyond the university campus. It was important to showcase that this particular collection was a vibrant and active research center in which students, faculty, readers, and librarians meet easily and cooperatively over joint ventures. (7) In this instance, the library decided to focus on creating new connections within the community in general and fostering relationships with others in the greater writing community. Together with the English Department, the library approached the professors in the Creative Writing MFA program at Boise State University about putting together a public reading to celebrate both the writing program and unique publications found at the university.

Considering the library's main constituents (students and faculty), it made sense as an academic unit to partner with programs already on campus to promote the *Western Writers Series Digital Editions*. (8) One of the constituent groups that had an interest in this project is the Creative Writing faculty at Boise State University. Reference librarian Rick Stoddart and English professor and series co-editor Tom Hillard approached the Creative Writing MFA program professors about putting together a public reading to celebrate the digital collection as well as the MFA in Creative Writing and publications found at the university. Additionally, this provided a focal point for the event aside from promoting a new digital collection as well as demonstrated the library's interest in faculty's activities and interests. (9) Four MFA faculty agreed to participate in the public reading, all but one with new or forthcoming publications. (10) Not only did this event promote a valuable asset within the university community, "this cooperation with colleagues in creative writing would promote the [physical and digital collection] in several different but complementary ways," including the preservation and dissemination of authors' papers in the Idaho Writers Archive in Special

Collections. (11)

The next step was deciding on where to hold the public reading. After considering the possible consequences of holding the event on the university campus (likelihood of people not related to the university showing up, less choices for venue and food options, etc.), Stoddart and Hillard approached The Cabin about hosting the public reading, and they graciously agreed to honor their request. (12) As a literary center that celebrates the love of writing and reading, it was an ideal location for the event. (13) By choosing a location off-campus and in the heart of Boise, the hope was that more people from the community would attend as well as other faculty, even those who never pay attention to their library may nonetheless pay attention to one another. (14) The library also took advantage of this event to showcase itself to potential donors through invitations sent by the development director.

Dual Marketing Tools

To promote both the public reading event and the launch of the *Western Writers Series Digital Editions*, the library embraced both web and non-web marketing opportunities. The library posted a banner located at the bottom of the library's homepage for ten days leading up to the event. (15) A blogpost describing the digital collection with the URL and the public reading went online a week before the event. A screen-printed poster was created and hung outside the physical exhibit in Special Collections, around campus and in certain locations around the city, such as bookstores and coffee shops. An announcement in the campus weekly newsletter *Update* mentioned the upcoming event, which reached faculty and staff via email and online. Hillard also promoted the public reading widely among English Department faculty and asked each of them to announce the event in their classes. The Cabin included a posting on their online events list and sent a direct email blitz to their members.

The public reading of four MFA professors was considered a success. Approximately 30 people came to the reading, which included an introduction by the Head of Special Collections on the related collections held by Special Collections and the launch of the *Western Writers Series Digital Editions*. A display in the back of the room included sample volumes of the Western Writers Series, a laptop and projector so people could view the digital collection and copies of other Boise State University writing publications such as *The Idaho Review* and books by *Ahsakta Press*.

So the collection is online.now what? Continue reaching!

Though the public reading at The Cabin succeeded and the *Western Writers Series Digital Editions* was officially available to the public online, the library's outreach and marketing efforts continued. Unlike the initiatives outlined in Ford's "Outreach is (un)dead," where she describes outreach as many times being contained in a separate body or department instead of a part of every librarians' activities, the library continues to promote this digital collection to a variety of constituents and venues. (16) A number of outreach opportunities have arisen for both the professional world of libraries and archives and literary studies, including one paper and four conference presentations, one of which was a poster presentation. (17) In addition, since the web has been recognized as a great vehicle for library outreach (18), the library has continued to embrace it as a cheap and easy way to promote the collection using professional listservs, the library's Twitter account (19), and links from the new Albertsons Library Digital Collections homepage. (20) Another online opportunity to promote the *Western Writers Series Digital Editions* was through adding links from existing Wikipedia articles on individual authors from the Western Writers Series to the digital copy of the text. Using the library's Flickr account (21), the covers of the digitized editions were uploaded with a link to the electronic text hosted at Boise

State University. Most recently, the *Western Writers Series Digital Editions* received city-wide attention after it was voted by the alternative newspaper *Boise Weekly* as "Best Online Lit Browsing," which is distributed both online and in paper at local city hotspots. (22) Each of these actions has produced more access points to the *Western Writers Series Digital Editions*; together, these actions promote the digital collection even further through cross-linking, retweeting, and users tagging the collection.

Conclusion

Public outreach in archives and special collections faces challenges from new ideas and technologies everyday and must constantly examine the successes, challenges and opportunities they provide. Since the terms and activities of outreach, promotion, and marketing are often intertwined and used interchangeably, it is important to consider both traditional and non-traditional avenues for spreading the word both to constituents and the community.

To promote the *Western Writers Series Digital Editions*, Special Collections relied on different techniques and means of communication depending on the targeted audience. Especially during this time of economic hardships and budget restraints, online promotion is a proven way to communicate the library's message using free and simple tools, such as Twitter, Flickr, the library's blog, listservs, and web banners. After evaluating time and resources spent on putting together an event such as the public reading at The Cabin, the library concluded that it was worthwhile in fostering new and existing relationships between the library, Special Collections, the English Department, and the Boise community. (23) The printed marketing materials related to the *Western Writers Series Digital Editions* have been successful in publicizing the collection to a number of audiences; in fact, the editors have already reprinted another thousand of the brochures to be used at a number of repeated events and opportunities, as well as new ones such as used in advertising the collection with print orders that come through the Western Writers Series' office. Likewise, the creation of the OCLC control numbers have allowed other academic and public libraries to quickly add the digital editions to their respective OPACs, thereby further promoting the use of the digital collection. With all the outreach opportunities that Albertsons Library and the English Department embraced collectively, the number of opportunities to access the *Western Writers Series Digital Editions* has increased dramatically.

Since the *Western Writers Series Digital Editions* project, Special Collections has added three collections to the Digital Collections website and has embraced some of these discussed successes for public outreach. With the announcement of each digital collection, archivists have discussed within the unit what types of promotion and publicity are worthwhile, as well as what is worth outsourcing. Regardless of the size or topic of each digital collection, Boise State University Special Collections will continue to emphasize the importance of public outreach and accessibility to both the university campus and community at large using a collaborative model.

Notes

1. Boise State University Albertsons Library, "Western Writers Series Digital Editions," Boise State University, <http://library.boisestate.edu/westernwriters> (accessed September 2, 2009).
2. Emily Ford, "Outreach is (un)dead," In the Library with the Lead Pipe Blog, entry posted September 2, 2009, <http://inthelibrarywiththeleadpipe.org/2009/outreach-is-undead/> (accessed September 3, 2009).

3. Ford, "Outreach is (un)dead"; Tina Schneider, "Outreach, Why, How and Who? Academic Libraries and Their Involvement in the Community," *Reference Librarian* 39, no. 82 (2004): 200; Daniel Traister, "Public Services and Outreach in Rare Book, Manuscript, and Special Collections Libraries," *Library Trends* 52, no. 1 (2003): 87-89, 102.
4. Seven libraries outside Boise State have downloaded the records into their OPACs: Ada Community Library (ID), Lewis-Clark State College (ID), North Idaho College, University of Idaho, University of California-Merced, University of Montana, and Tacoma Community College (WA).
5. "MiniCards: Unique Mini Business Cards," MOO USA, <http://us.moo.com/en/products/minicards.php> (accessed August 23, 2009).
6. Terry Abraham, "Unlocking the Door to Special Collections: Using the Web Combination," *Library Philosophy and Practice* 3, no. 2 (2001): 7.
7. Traister, 103.
8. Schneider, 210.
9. Traister, 96.
10. Four professors participated in the public reading on December 4, 2008: Janet Holmes, Clay Morgan, Brady Udall, and Mitch Wieland.
11. Traister, 95.
12. "The Cabin, a Literary Center for Idaho," The Cabin, <http://www.thecabinidaho.org/> (accessed August 23, 2009).
13. Ibid.
14. Traister, 96.
15. "Western Writers Series Digital Editions," @thelibrary Blog, entry posted November 26, 2008, http://albertsonslibrary.blogspot.com/2008_11_01_archive.html (accessed August 23, 2009).
16. Ford, "Outreach is (un)dead."
17. Librarians and Archivist gave presentations at the 2008 Online Northwest (Corvallis, OR), 2009 Southwest Idaho Library Association (Caldwell, ID), and the 2009 Pacific Northwest Library Association (Missoula, MT). English Professor and Series co-editor Tom Hillard promoted the digital collection at the 2008 Western Literature Association conference in Boulder, CO and the 2009 Association for the Study of Literature and Environment conference in Victoria, British Columbia.
18. Micaela Morales and Jeff Rosen, "Accessing the Old and the New: Outreach via Web Exhibits and Archive Collections at the University of Arizona Library," *Reference Librarian* 32, no. 67 (2001): 62.
19. "BSULibrary on Twitter," Boise State University Albertsons Library, <http://twitter.com/BSULibrary> (accessed August 23, 2009).
20. "Albertsons Library Digital Collections," Boise State University Albertsons

Library, <http://digital.boisestate.edu> (accessed August 23, 2009).

21. Western Writers Series Flickr Set," Boise State University Albertsons Library, <http://www.flickr.com/photos/bsulibrary/sets/72157608824030247/> (accessed September 3, 2009).

22. "Best of Boise 2009: Best Online Lit Browsing," Boise Weekly, <http://www.boiseweekly.com/boise/best-online-lit-browsing/BestOf?oid=1196167> (accessed September 24, 2009).

23. One significant outcome of this launch event was opening discussions with the Ahsahta Press about digitizing their works in the same manner as the Western Writers Series Digital Editions. The launch event demonstrated the potential of such a partnership to the editor of the Ahsahta Press.

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Politics and Advocacy: A Dilettante's View of Archival Activism

Bradley J. Wiles, Manuscripts Archivist, Hill Memorial Library, Louisiana State University

"Politics is the art of preventing people from taking part in affairs which properly concern them."
Paul Valery (Tel Quel, 1943)

Valery's clever and incisive observation too often accurately portrays how the business of governing actually works. Representational democracy on a large scale requires filtration and compromise to ensure that the majority rules while considering minority rights. However, such a system fosters an aloofness among elected and appointed officials that often leaves the average citizen feeling alienated and powerless. Governance largely relies on sustaining personal apathy or at least the wide public perception that political engagement be left to the professionals, despite the far-reaching impact of policy outcomes. Valery's statement might be tongue-in-cheek, but it offers the important lesson that citizens and interested groups should not take for granted their place at the table of public policy.

In June of this year I had the dubious honor of testifying in front of a congressional committee during the Louisiana State Legislative Session. My testimony was in response to a public records bill that had passed through the State Senate and was under consideration in the House Committee for Governmental Affairs. It was an honor because I was allowed to represent the officers and executive board of the Louisiana Archives and Manuscript Association (LAMA), of which I am an active member. (1) I had been following the progress of the bill in question and had drafted a letter in opposition that was endorsed by the LAMA leadership and forwarded to committee staff. Along with two other LAMA colleagues, I accepted an invitation to the meeting. I characterize the experience as dubious because our appearance was arranged with very little notice, I was not entirely sure what to expect, and as I sat through the meeting before making my statement it became apparent that whatever we had to say would not make any difference.

The piece of legislation in question - Louisiana Senate Bill 278 - ostensibly provides greater disclosure of records created by and under the stewardship of the Louisiana governor's office. (2) The bill redresses some of the issues that have long plagued public access to a powerful and secretive office, but it also raises some troubling uncertainties for actual transparency, accountability, and the long-term disposition of the governor's records. Under the new law certain records are exempt from public disclosure, particularly any records having to do with the "deliberative process" of the governor's offices. Taken to its legal extreme the "deliberative process" could potentially include any business in which the governor's offices are involved. SB 278 was hailed by its supporters as a giant leap forward in public accountability and the fulfillment of the governor's promises of openness and transparency. The bill was shepherded through the ratification process by administration partisans and enjoyed tremendous support in both chambers. Though some dissent was voiced, all amendments and language addressing immediate and long-term retention and access were rejected in favor of an ambiguously-worded, highly-interpretable law that might not actually serve its nominal purpose. Where before the issue of records disclosure was simply not addressed by law, it now codifies privilege in a way that tacitly endorses secrecy. SB 278 was signed into law on July 10, 2009.

Now, I have never been a wide-eyed optimist and I did not expect a Jimmy Stewart moment to occur at the meeting, where my erudition and passion rends the hearts and minds of the most stubborn career politicians. The point of being there was to make sure that LAMA's objections to

the bill were raised and included in the congressional record. Under the best case scenario our objections would have sparked further debate and perhaps a reconsideration of amendments that had been rejected. The LAMA camp appeared to be in good company, with representatives from press and citizen organizations voicing similar concerns. I had hoped for some exchange of ideas or at least a discussion on the merits of our disagreement. However, what I surely did not expect was the mild contempt and visible disinterest that some legislators on the committee showed those who came to the meeting to voice their opposition. At the risk of overstating my annoyance, it appeared that they reserved particular rancor for the LAMA group. My colleagues and I left the meeting feeling as if we had been asked, "Who the hell are you, and what the hell are you doing here?" In other words, we felt exactly like the political amateurs that we are.

That I acted on my conscience and in the interests of my chosen profession was of little comfort and I have since devoted a great deal of thought to how this experience might inform my career as an archivist going forward. Before my legislative adventure I was the type of person who would gladly write a letter or send an email if I found something politically bothersome or offensive, but these were usually isolated instances driven by a visceral reaction instead of a personal conviction. I had no problem participating in discussions at conferences, or attending meetings with like-minded professionals to advocate on behalf of historical records, but I was generally not one to proselytize on the righteousness of our cause. I did whatever I could to assist the research efforts of other archivists in the hopes that such work would result in greater public exposure of an important issue or increased funding for an essential program. But as far as direct political engagement as an archives professional, my experience was that just mentioned. As it happens I am a political dilettante, which I now realize is not entirely rare within the archives profession. I also realize that it simply is not enough and a more active approach to building political alliances and gaining experience in the political arena should be a top priority for individual archivists and their organizations.

Political participation amongst archivists is potentially hampered on several fronts. The political environment can be intimidating and discouraging at all levels of government. There is a clear delineation between those who have access and those who do not - between the players and the spectators. We like to believe that our elected representatives and appointed bureaucrats have our best interests in mind and that the honor system works among honorable people. As archivists we too rely on the honor system and expect the public to trust that we know what we are doing and have the interests of both the records and the broader community in mind. Politics and archives are both emblematic of power, yet their convergence illuminates a bitter irony in how power is appropriated and exercised; for all the talk of the power of archives, most archivists and archival institutions are subject to political forces over which they have little or no control. The average archivist is relatively powerless when it comes to things like resource allocation and legal frameworks for records. If one (as I do) works at an archives under public sponsorship, one's political involvement is likely even more limited. Many states, cities, and other municipalities have strict prohibitions on using a paid position for political advocacy, regardless of how a particular law or policy might affect that position. All of this is compounded by the nature of our work; crippling backlogs, laborious attention to detail, juggling responsibilities, managing scarce resources, and all of the other elements that make being an archivist alternately rewarding and frustrating.

Given this questionable admixture of conditions, archivists need to find outlets through which to solidify and wield political influence. The goal of archives is to present as complete and accurate a historical record as possible by mitigating both the incidental and purposeful damage done over time. Fortunately, archivists have a fairly involved network of organizations at all levels through which public records accountability and, in turn, historical accuracy might be promoted. In his presidential address at the 2008 Society of American Archivists annual meeting, Mark Greene

identified ten core values of the archival profession. (3) Among these was activism, which Greene said consists of agency, advocacy, and the active documentation of underrepresented and marginal groups within society. (4) Greene calls for multilateral advocacy — from the grassroots to the halls of the U.S. Congress - with particular focus on organizations backed by dues paying members. (5) Having an organization to take the lead on record, information, and archival issues at the national level is certainly an asset that benefits all archivists, but the majority of ground-level advocacy will be and should be more localized. Groups like LAMA need to make a name for themselves, on their own terms, with those who have political influence over the objects, institutions, and purpose of our livelihood.

So based on Greene's vision of archival activism and my own limited experience, here are a few observations and suggestions that might help those interested in re-calibrating their political mindset:

1. Use the profession and all of the resources and connections it might provide, but do not be limited by it.

Archival organizations need to take the lead in direct political advocacy for archival interests, however it requires a personal commitment to initiate action in individual and localized settings. Banner organizations like the SAA and LAMA are only as strong as their component parts and must rely on their membership to identify instances where archival interests are not being sufficiently addressed. Press releases, official position statements, and letters to elected officials should all be utilized and require the endorsement of organizations to be effective. However, individual members need to take it upon themselves to do the leg work. Advocacy is an ongoing process and after a while it becomes as much about whom you know as what you do. In my recent experience at the Louisiana Legislature associates of the Baton Rouge Advocate newspaper and the Baton Rouge League of Women Voters chapter also spoke out against SB 278. I can't help but think that our collective case could have been made more effectively had there been some collaboration beforehand. But the point is there are other groups and individuals outside of the archival profession who have similar interests, albeit for different reasons. Relationships with them need to be sought out.

2. Pick your battles before the fighting occurs.

All archivists need to ask themselves, "What are the issues that affect me?" Seldom does a day go by without some sort of news story, list serve announcement, or other widely disseminated notice about issues that impact archivists and archival work. If you do not already have an issue, keep looking and one will likely find you before too long. When it does, you need to gain as much expertise about it as possible. The aforementioned organizational connections will help in doing this, but you also need to consider the venues that you will be working in and try to get a sense of the political climate surrounding that particular issue. This means preparation, distilling arguments, and marshalling support to optimize impact. The time you devote to one archival battle is time taken away from another, so having a workable strategy is essential. This does not mean we should only pick fights that we can win; we should pick the fights that are most important to maintaining our core professional values, even if these stand no chance of prevailing in a particularly adverse situation. Sometimes raising your voice pro or con is all you can do and you must take comfort in the hope that history will prove you right.

3. Be prepared to eat crow until someone knows who you are.

The bane of archival profession's existence has long been that few people have any idea what we

do, much less an informed opinion about what is important to us. This problem of identity and perception has been repeated ad nauseum in the professional literature, almost to a point where it has become a self-perpetuating reality that archivists simply accept. In all efforts at advocacy and outreach we need to get past this sheepishness. We must turn our ongoing identity crisis into opportunity, when such opportunities present themselves. This means continuing to do what we do (i.e. writing letters, going to meetings), but also devoting time to something new, maybe even something outside of our comfort zone. For example, if an advocacy email or letter to an elected official goes unanswered, make a phone call or drop by their office. There are ways to be aggressive without being rude, and if we really believe in what we are doing we should be able to communicate this to others. The point is that until we demand and seek out recognition on a personal basis we cannot expect people to know our concerns or care about them. And if your local congressman or councilwoman (or their staffs) see your face enough times it will only be more and more difficult for them to ignore what you have to say. Who knows: you might even start to like each other.

4. All politics are local, which increases the probability of making a difference.

Archivists and archival organizations are not wealthy entities. They generally cannot afford to hire lawyers and lobbyists to do their political dirty work. But that is not necessarily a disadvantage, especially at the local level. Advocacy starts in your institution and branches outward through research, public instruction, and community interaction. A simple commitment to be at a certain place at a given time for a specific reason can lead to much larger things. For example, our group's testimony at the SB 278 committee meeting was unprecedented for the LAMA organization. Though my colleagues and I were unable to influence the situation in any significant way, it is one more door that is now open - one more experience that might inform future efforts. As a bonus, we were able to identify a few state legislators who appear to share our concerns about public records policy and who might be convinced to hear us out on future matters. One state senator has agreed to address the LAMA group at our annual meeting this fall. Small, seemingly insignificant steps to be sure, but the seeds of a working political relationship have been sown. Now it's just a matter of following through.

As archivists it is imperative that we assert ourselves in the affairs that properly concern us because we cannot rely on the nobility of our cause or our unique place in the culture and information world to do so on its own. The political game is rough and has little regard for weak-kneed practitioners of an arcane discipline. Lack of engagement has the potential to not only diminish our livelihood and professional aspirations, it has real implications for the quality of our citizenship. Inaction promotes a sort of passive violence against our historical and cultural legacy — the very thing most of us went into archives to protect. Archivists need to respond with enthusiasm and creativity because nobody else is going to on our behalf. Yes, it will require greater demands on our already overtaxed schedules. Yes, it will require us to deal with that strange species of human — the career politician. But it will also help to build alliances outside of the traditional archival bailiwick and reinforce public interest in the issues that are important to archivists. Will direct advocacy and political engagement solve the problems that many of us face in an era of shrinking budgets and declining institutional support? I don't know, but I intend to find out and I refuse to be complicit in my own demise.

Notes

1. For more information on the Louisiana Archives and Manuscripts Association, see <http://nutrias.org/lama/lama.htm>

2. For more information on Senate Bill 278, see the Louisiana Legislature website (<http://www.legis.state.la.us/>). For an opposing view of the bill see the Louisiana Public Affairs Research Council website (<http://www.la-par.org/article.cfm?id=268&cateid=2>)
3. Greene, M. "The Power of Archives: Archivists Values and Value in the Postmodern Age," *American Archivist*, 72, Spring/Summer, 2009: 17-41.
4. Ibid, 25.
5. Ibid, 26-27.

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Putting Out The Welcome Mat: Archival Outreach in the Public Library Environment

Amy Zeigler, Archivist, Pikes Peak Library District

Pikes Peak Library District in Colorado Springs, Colorado, boasts two main libraries, ten branches, three bookmobiles, and did I mention a fantastic archives collection? The archives is a surprise and a hidden gem for most individuals visiting the public library. Special Collections is located in a beautifully restored 1905 Carnegie Library, which is attached to the Penrose Library built in 1969. By having Special Collections located near several other library services, it provides ample opportunities for outreach. The children's department is located above the archives and the computer lab and law library are located below. As a result we have several patrons visiting Special Collections for the first time with different needs and expectations.

Pikes Peak Library District serves a population of approximately 530,000 with a large military presence and several individuals who are not native to the area. With a large percentage of our patrons not calling Colorado Springs home, and our collection focusing on local history, it creates a challenge to excite local history enthusiasm. Thus, the question becomes how can we attract members of the community from all age groups and get them excited about archives?

Special Collections in the 1905 Carnegie Library provides programming that attracts non-traditional users of archives. What is a non-traditional user? The term is used in Special Collections to mean any individual who has never used an archive, before, such as children, teens, and inexperienced adults.

For our youngest patrons, tours provide a brief overview of Special Collections for elementary school students and even cub scouts. Probably the most exciting part of the tour for this age group is cranking the compact shelving back and forth and not necessarily viewing our collections. The intention is not finding aid instruction or even an introduction to provenance and original order, but creating an experience that provides a reference point for archives research and a fond memory of their trip to the archives. Sometimes it can be difficult to target material for younger children. However, the benefits are great with this age group because they often bring their parents back on their next trip to the library.

When working with teenagers, Special Collections has developed a research experience for them and introduced them to the profession. The research experience was designed for high school seniors from Calhan, Colorado, a small rural town east of Colorado Springs. Two collections were available to the students after brief bibliographic instruction on finding aids and handling instructions. One collection was the Banning-Lewis Ranch Collection and the other was the Chase Stone Papers, an early Colorado Springs businessman and WWI and WWII veteran. The students had a fantastic time as they explored the collections, inquired about materials and donors and practiced using a finding aid and requesting materials.

Another program developed for teens through the public school system is Job Shadow Day, which engages local 8th graders in Colorado Springs. The children are divided into groups and spend the day at a variety of institutions. The library is one lucky stop. Children are divided into different areas of library services including circulation, children's services, interlibrary loan and Special Collections. During our time with the students, it is a chance to explain the profession, demonstrate our job

duties, and provide an overall introduction to archives. After we have met as a small group, all students come together to discuss their experience in the various departments and also practice interviewing skills.

Job Shadow Day has not been our only collaborative effort with local schools. In 2008 Pikes Peak Library District became involved in the Teaching American History Grant. This three-year project involves three archival repositories in Colorado Springs including: Pikes Peak Library District, Colorado College, and the Colorado Springs Pioneer Museum. Local middle school and high school teachers utilize the local archival collections to select primary source documents that become the basis of lesson plans. The primary sources they select must come from the three local repositories and must include several formats including photographs, ephemera, newspaper clippings, correspondence, etc. Each year the teachers focus on a different theme. Past themes included "liberty and equality" and "crossroads." These lesson plans are then compiled into a text, which is uploaded onto the Pikes Peak Library District's eBranch. Anyone can utilize the resource, making it ideal for other educators, homeschooling parents, or anyone with a public library card.

To appeal to requests for film, Special Collections created a movie night titled "Reel History." Digitized films from the collection were identified for viewing. With the aid of the library's Video Production Center, a compilation of snippets from various 1930s films were produced, complete with commercials from a local film company. Guests enjoyed reminiscing with each other while enjoying popcorn, soda, and candy.

The largest event that Special Collections organizes is the annual Pikes Peak Regional History Symposium. The past six years has provided programming on a variety of topics including: The Colorado Labor Wars; city founder General William Jackson Palmer; explorer Zebulon Montgomery Pike; Extraordinary Women of the Rocky Mountain West; Doctors, Disease and Dying; and the 1859 Pikes Peak or Bust Gold Rush. This all day event of speakers includes a complimentary lunch as well as an authors wine reception at the end of the day. The library's video center staff tapes all symposiums. It is broadcast live on the local library cable channel, and provides more television programming throughout the year. The video is also available for checkout on the library's eBranch. For those that would rather read about it, each symposium is followed with a publication of the papers presented. These books are available in the library in print as well as in electronic form on the eBranch, and also newly available for purchase for the Kindle, from Amazon.com, and as PDF downloads from Scribd.com. At the moment there are four books available.

Special Collections has received grant funding for the symposium from Colorado Humanities, which provides stipends to speakers. We also have several sponsors and partners. Since 2004 Special Collections has received financial sponsorship from Colorado Humanities, Charles Redd Center for Western Studies, and the Colorado Springs Pioneers Museum and the Pikes Peak Library District Foundation. Partners include: Friends of the Pikes Peak Library District, Historic Preservation Alliance, Pikes Peak Community College, Pikes Peak Posse of the Westerners, United States Air Force Academy, University of Colorado-Colorado Springs, and the Western Museum of Mining and Industry.

The symposium has shaped many individual's work. For instance, the archivist organizes her processing plan based on the subject of the symposium. All collections that pertain to the following year's symposium are identified as high priority for processing. Of course, not all processing can keep up with each year's topic. However, it remains a goal of the archivist. The photo archivist on staff curates a large exhibit to correspond with the symposium and also designs the cover of the symposium books and promotional items. The Special Collections Manager commits a large

amount of work to editing and compiling the symposium books and overseeing the entire event.

The symposium involves the collaboration of several individuals. Many departments within the library district participate to complete the successful event. The Video Production Center tapes and broadcasts the event. The PPLD Foundation Office focuses on grant funding. The Community Relations Office aids in promotion of the event. The IT department designs a website for patrons to register for the symposium. There is also a large contribution of help from outside institutions, who serve on the symposium committee. Even several volunteers from the public are recruited to make sure that the day is a success and every one of the 225 guests in attendance has an excellent experience.

From these outreach experiences there are several implications. One of the most satisfying outcomes is seeing patrons come back, whether it is a child bringing back their parent or a symposium attendee that wants to view our resources. We have also received donations from individuals through outreach and enjoy their realization that "You want this stuff?" Since 2006, when most of these programs started, there has been an increase in visitors. The total number of patrons walking through the archives door has increased 12% from 2006 to 2008. In addition there are a number of online resources that patrons utilize.

Of course there are also a few drawbacks to conducting large amounts of outreach. When spending time organizing outreach events, other job duties are neglected. For instance, processing, exhibit design, administrative work, collection development, etc. However, the trade off can often times be positive in unexpected ways, such as a new donation or new advocates for the collection. Also, expectations from those requesting events can be unrealistic. For instance, sometimes individuals or groups request a program with very short notice, not realizing the amount of preparation time required.

Internal outreach is sometimes neglected due to the emphasis on external outreach. Within the library district a large percentage of the staff work at branches and are unaware of the resources offered in Special Collections. Cross training in archives would benefit staff members on the reference desk and consequently enhance the customer service experience for patrons. However, with large workloads and hectic schedules it can be difficult to accomplish.

Overall, outreach in the public library has been a rewarding and positive experience for patrons and archivists. Patrons discover resources that they may not have known existed. Archivists establish community connections, introduce the next generation to the profession, increase statistics and cultivate donors. Often times by trial and error, archivists can create exceptional programming at their institution and welcome unexpected benefits such as donations, advocates, and community relationships.

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